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ABSTRACT

This study consisted of observations of and conferences on elementary and secondary school music teaching in 10 foreign countries, and the collection of data via video-tape recordings for the evaluation of techniques employed by both classroom teachers and music specialists. With three exceptions, all observations and recordings were made under normal classroom conditions during regular instructional periods, and covered classes from nursery school through secondary school. Data collected represents both traditional and experimental approaches to music teaching. It is concluded that although methods are important, it is the skill and enthusiasm of the individual teacher plus the use of a method that results in a successful musical experience for the pupil. (Author/DB)

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Final Report

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A Study in Comparative Music Education: An Evaluation of Techniques Employed in Elementary and Secondary Schools in Selected Foreign Countries.

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December 31, 1971

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U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

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Abstract

This study consisted of observations of, and conferences on elementary and secondary school music teaching in ten foreign countries and the collection of data via video-tape recordings for the evaluation of techniques employed by both classroom teachers and music specialists. With three exceptions all observations and recordings were made under normal classroom conditions during regular instructional periods, and covered classes from nursery school through secondary school.

While it was the author's hope and intent to gather data from the best teaching, particularly innovative teaching, this was not always possible. Data collected represents both traditional and experimental approaches to music teaching.

Wherever music was recognized as an important part of the curriculum, whether elementary or secondary, the emphasis was placed on the classroom music activity in which all the children participated and not on the special ensemble groups which may or may not have existed.

The author's observations and the recorded data come to the conclusion that though methods are important they are not decisive per se. It is the skill and enthusiasm of the individual teacher plus the use of a method shaped to his or her own direction that results in a successful musical experience for the pupil.

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INTRODUCTION

The author's interest in this study dates from a Fulbright Research Grant held in 1955-56, at which time he investigated music education in the Austrian Public Schools System. During the intervening years he has broadened his investigations to include comparative music education in many foreign countries.

Through cooperation with the International Society for Music Education and its affiliates throughout the world he has gathered together a library of text books and materials representative of music education in many countries as well as tape recordings of actual class room activities.

Since 1958 he has offered a class in comparative music education at the graduate level in the School of Music of the University of Oregon, and in other institutions during the summer. Recognizing the value of recent developments in audiovisual equipment he has been anxious to supplement printed materials such as music series texts (most of which are in languages foreign to the American student) and audio tape recordings with the advantageous video-tape recordings recently made possible by the development of portable recording instruments and cameras.

Video-tapes, which can be made by someone who is not a professional technician have a great advantage over mere sound recording in that the actual foreign classroom is brought to the

interested student both visually and aurally. The techniques of the teacher and the reactions of the pupils become alive once more.

Not only does video-tape recording have the possibility of presenting a real class situation to the student of music education, but it has the ability to record data such as teacher techniques, pupil responses, and immediate success or failure of methods being used, all of which are invaluable for making an objective evaluation of the music program under quite normal conditions.

The video-tapes made under this grant with three exceptions were all done under unrehearsed classroom conditions. The overwhelming portion of the recordings were made of normal classroom exercises, from nursery school through teacher training in music education. Some special groups were also recorded but these were representative of normal programming and not staged or arranged specifically for the recording session.

During the past fifteen to eighteen years a number of techniques and methodologies originating and practiced in European countries have influenced our music education practices in America. It is the author's thought that American students could best evaluate such practices in their original context by observing them through the media of audio-visual recordings. In this way students would be enabled to understand better the implications of methodologies which originated in cultures much different from their own, and realize the necessity

of adapting these methodologies to our scheme of education or even in some instances of reorganizing our scheme of education so that better methods of music education might be used.

PROCEDURES OF RESEARCH

The research was initiated through conferences with music educators at all levels of instruction pre-arranged through the central administrative offices of education. The conferences concerned themselves with the organization and implementation of the music instructional programs. These conferences were then followed by personal visits and observations of actual, unrehearsed classroom music instruction.

The central feature of these observational visits was the vido-tape recording of the classroom activities. A Sony VR 2400 portable recorder and camera were the instruments used in recording.

In addition to these recordings it was possible to record the demonstrations illustrative of teaching methods at three conferences of music educators, namely; The Conference of the German School Music Educators at Saarbrücken, Germany, April 1970; the IX Conference of the International Society for Music Education at Moscow, Russia, July 1970; and the International Seminar on Music Education at Buenos Aires and La Plata, Argentina, July 1971.

Approximately twenty-five hours of video tape and several hours of audio recordings, schedules of instructional programs, music texts and conference notes constitute the data collected from which this report was derived.

RESULTS

The results of this investigation are best arranged by countries in which the observations were made. It will be necessary to make some references to the prevailing school systems within the various countries. It is obvious that these systems not only vary from country to country, but that there is often very little uniformity within countries. In almost every nation reorganization of the traditional elementary and secondary systems has taken place since the second world war. In some countries such reorganization has been very violent; in some it is still going on; and in others both the traditional as well as innovative organization are to be found side by side.

However, in a broad sense, the differentiation between elementary and secondary school systems is still maintained. In general these systems in all the countries concerned in this report are similar among themselves and differ from those of the United States of America in that they consist of two parallel types of schools rather than two successive types. Whereas the secondary school in America follows the elementary school in a comprehensive system, the tradition in foreign schools has been one of two parallel systems, one elementary and one secondary, not comprehensive but differentiated. The elementary system usually comprises the years of compulsory education and leads directly to apprenticeship or vocational education, whereas the secondary system is the liberal education leading to the

schools of higher education, the university and institutions at a similar level.

Even in those countries where comprehensive education has been, or is being adopted, the influence of the older and traditional organization is still apparent. The changes and reforms within the public school organization has, of course, given rise to numerous kinds of adaptations, and where reorganizations are still under consideration there are many kinds of schools now in existence.

It is, therefore, necessary to explain that in the course of this report classes will be described as within the elementary or secondary system and at the same time the age of the children will be given. This is necessary since in some systems children of age twelve might be in the sixth class of an elementary school or in the second class of a secondary school depending at what level they change from one system to the other. Traditionally the change was made at the end of the first four years of elementary school--the primary grades. At age ten to eleven the decision was made whether a child was to continue his schooling in the elementary school leading to some sort of trade or vocation, or whether he was to prepare himself for higher education in the secondary school. A number of factors entered into this decision: primary school grades, examination results, recommendation of the teacher, economic status, etc.

Today the change from one system to another is made at various

age levels depending on the prevailing plan in each country. Economic factors are of little importance any more since most countries have completely free systems of education and compulsory school attendance to at least fourteen years of age.

The organization of the school systems is obviously a factor of great importance to the musical program within the schools themselves. A subject which depends so much on the previous instruction of the child suffers greatly when the individual is either deprived of a systematic program or subjected to one which does not prepare him for the next steps in his music education. Moreover, the child's response and attitude toward music is probably more greatly influenced by out-of-school factors such as radio and television, phonograph recordings, and all the other media of today's communications systems which constantly surround him, than any other subject matter presented within the general school program. All of this demands at least a general understanding between the various schools within any system.

While the program for music instruction within both the elementary and secondary systems might be well outlined, the training of teachers for this instruction is still, in many instances, a very haphazard affair. This is particularly true of the elementary teacher training. In most countries the general classroom teacher teaches all the subjects including music in the elementary grades, usually eight.

In some countries the musical education of these teachers is at a minimum if not entirely lacking. In others it is quite thorough. In only a very few countries, and then only in some schools, are there special music teachers in the elementary grades. The teacher training for the secondary schools is much more favorable to music. Secondary teachers are generally well trained as specialists in music. Unfortunately the pupils in the secondary schools often enter with little or no preparation in music, a situation which could only find a parallel in the entrance to the secondary school of pupils who had as yet acquired no language skills and were expected to study literature. Ten and eleven years of age and even older is already too late to repair the loss or even worse, the damage done during the musically very formative years of a child's life.

While the formation of the International Society for Music Education has, during the past eighteen years, done much to bring about understanding of the terms describing education and specifically music education, there still exists a great deal of confusion as is witnessed in the biennial conferences of this organization. The term "music education" still carries the exclusive meaning in most countries other than the United States and Canada of an education for the professional musician. It is difficult to persuade the administrative officers of the educational ministries that what an investigator wants to observe are the classroom practices in music teaching in the general elementary

and secondary schools. As a consequence much more emphasis is placed on the music education of the gifted children, with the prospect of their becoming professional musicians than on the musical education of the great mass of school children.

Finally it is obvious that a true evaluation of the success of any method or program of music education is almost an impossibility. One can only determine in a rather superficial way what achievement children have made in musical skills during and at the end of their schooling. What they actually feel about music, their appreciative capacities at the time their schooling ends, and even more important how their adult musical attitudes and engagements have been influenced by their school music instruction is well nigh impossible of assessment.

One can only assess in part the musical activities that are to be found within the life patterns of various countries and suppose that at least the musical education has played some part in their existence. The rich musical life of the German, Hungarian and most of the Slavic countries indicates an audience whose tastes have somehow been whetted by a program of musical education at some level. Whether this program has been aided and abetted by the public schools or is the result of forces entirely outside of the schools is difficult tosay. That the most active musical life in all aspects, concerts, public performances, amateur groups, recreational activities, musical societies, etc., are to be found in those countries in which music education in

the general schools is at least a strongly recognized part of education seems to be proof that the school music program is at least a participating factor in the musical life of the country and should be encouraged and expanded.

The results of this study as reflected in specific countries are as follows:

Argentina

The school music program of Argentina is centered mainly in the metropolitan areas of Buenos Aires and La Plata. The methods of Willems of Geneva and some of the practices of Carl Orff have been adapted to the local conditions. There are strong efforts in the music education departments of the universities in these two cities to train teachers of music for the general schools and to encourage the inclusion of music in the programs of these institutions. A great emphasis, however, is still being placed on performance, and the program of general music education is not widespread.

Where schools have included music in their programs efforts at improvisatory exercises and the inclusion of free movement and gesture are stressed. Literature for school use depends heavily on European influences as does the methodology. Use of folk material, some indigenous and some dating to the Spanish colonial period is to be found in the school texts.

Emphasis on performing groups reflects the teaching of professional musicians many of them of European origin, who have found positions in the school systems, some in secondary schools, but mainly in schools offering musical education exclusively.

Austria

A demonstration of a second grade class of seven year old children who were being introduced to music reading through the use of tonic sol-fa syllables within the pentatonic scale is illustrative of the methods devised by Leo Rinderer one of Austria's leading music educators. The falling minor third constituted the point of departure for the first introduction to notation. The children were asked to improvise their own musical settings to short verbal phrases and through careful guidance these improvisations were used for notational examples which were then repeated by the entire class. Various visual devices were used by the teacher and his aide to illustrate the problems at hand. The class was conducted primarily as a singing class with the use of simple instruments, particularly the "Bell Tower" of Rinderer as a means of associating the written notation with visual and aural reproduction.

The immediate observable results of this instruction were highly successful in the introduction of note reading, and seemed to be especially meaningful as evidenced by the spontaneous and unanimous

participation of the children which was in part a direct reflection of the spirited enthusiasm of the teacher. The systematic methodology of Rinderer's presentation is contained in his books MUSIC EDUCATION, A HANDBOOK FOR MUSIC TEACHING IN THE ELEMENTARY SCHOOLS, English translation, and SING A SONG TO SIGHT READ, English translation, both published by Neil A. Kjos, Park Ridge, Illinois.

A demonstration of activities as practiced in the International Orff Institute in Salzburg was also observed. The Institute enrolls persons who are preparing for teaching in public schools and want to gain experience and training in the use of the Orff methodology. The demonstration consisted of an adaptation of Orff techniques and instruments in an exercise in twelve-tone improvisation. Members of the demonstration group invented a twelve tone row and improvised a rondo based on this row. The demonstration was intended to show the flexibility of Orff techniques and the possibilities of extension beyond the traditional pentatonic and major-minor modal restrictions. The exercise was limited in success only by the inability of one or two participants to adapt themselves to non-tonal considerations. The author has observed a class of German children of fourteen and fifteen years of age perform this exercise with complete success.

England

Two very different plans of music presentation were observed in England. The first presentation was a traditional one used in both elementary and secondary school in Reading. The elementary school program was conducted with some adaptations of teaching techniques of Kodaly. The children of the fourth grade were being taught mainly through singing, though some simple instruments of the Orff type were used. Guided improvisation was used to engage the children, and the pentatonic scale was being emphasized though not exclusively. The tonic sol-fa nomenclature was applied to the singing and improvisation. The results of the class exercise were general enthusiasm and participation by the children which also reflected the enthusiasm and complete competence of the teacher in the entire situation. A second class of mixed ages was given instrumental instruction, primarily violin. These children were drawn from the fifth, sixth and seventh classes and were eleven to fourteen years of age. The instruction here was quite traditional in instrumental skills. The results were those normally observed in classes of this kind at this age.

A secondary school fourth class of fourteen year olds was visited in an exclusive boys school. Here the traditional drill of part singing constituted the major exercise of the hour. Some drill in ear training by means of a chart designating intervals, and some brief analysis of the songs sung constituted the remainder of the class lesson. The

boys were generally attentive, but a good deal of time was spent in disciplinary action on the part of the teacher. The school had a rather extensive music program in which instrumental instruction was included. The school orchestra and chorus (select groups) had performed several ambitious programs during the year on one of which Faure's REQUIEM appeared.

The class exercise appeared to be just that, an exercise in order to comply with the school's program of musical instruction for each student. Participation by the students was restricted entirely to participation in prepared material much of which consisted of rather trite choral selections, and to responses to very academic questions about music.

A quite different situation was experienced in a private teacher training institute in Southampton. Here the classes of an elementary school were used as laboratory classes for the teacher training program. These classes were taught by the cadet teachers under the supervision of the music professor of the institute. They represented the normal music education instruction class hour as it would be conducted within a regular elementary school. The children in this case were from a fifth year class of eleven year old girls.

This class was conducted entirely on an experimental and improvisatory basis. The children were allowed to select from a variety of instruments and sound making materials on which they were

then permitted to perform. The performance was directed to the rendition of scores notated by the children as the assignment of the previous lesson. The scores did not use traditional notation, but rather the children were instructed to design their own type of notation by which they were to realize the performance of their compositions. These notational examples allowed for a great latitude of performance realization on the part of all the children in the class.

The whole scheme of instruction emphasized and encouraged improvisational creativity on the part of all the children both in scoring of musical ideas and the realization through performance. The children were to learn about pitch differences, dynamic changes notation, conducting, rhythm, form, and tempo through their own activities and not through the repetition and recreation of someone else's work. This was not an exercise in mechanical skill or obedience to prescribed instruction though it often tended to become the latter when some of the "composers" insisted on specifying the rendition. Within the broad limitations of the creative endeavor of each child the others add their individual interpretation and understanding of the score.

The enthusiasm of the professor and the student teacher was matched in general by the enthusiasm of the children participating though toward the end of the hour there was evidence of boredom on the part of some children. Various kinds of instruments and sound making objects such as bottles, pieces of metal, etc., were

experimentally used by all the children in their attempts to fit the sounds to the intent of the score as the student composers desired and as the individual child understood the purpose. The freedom of the class situation and the emphasis on individual initiative were obvious factors in the enthusiasm of the children. The techniques in a sense paralleled those used in a class in art in which the exercise is structured only by the individual participating.

Models of such activity as was observed in this class are to be found in Books 1 and 10 of DIE ROTE REIHE, published by Universal Edition, Vienna, Austria.

France

Several schools were observed in Paris. The first two were boys' elementary schools where the specialist music teacher proceeded to instruct the boys in a very traditional fashion. One or two songs were sung by the boys in a very unenthusiastic fashion. There was no attention paid to quality of singing nor of accuracy. The equipment for musical instruction was both poor and inadequate. The entire school conditions were in no way conducive to pupil enthusiasm. The music teacher was obviously overburdened with a schedule that called for continuous instruction for the entire school day, all of which had to be done in the ordinary classrooms which were visited by the music teacher in succession. An electric keyboard serving as the

accompanying instrument and a very inadequate phonograph player were transported by the music teacher from room to room. Each class had one hour of music per week. There was no indication of either innovation on the part of the teacher or participation beyond the half-hearted singing on the part of the pupils at any point in the instruction.

A nursery school was also visited. Here a special music teacher engaged the children between the ages of three and five in singing and movement to music. There was some attempt to have the children move to musical rhythms of various types by walking, moving the hands, etc. As is too often found in such circumstances the music played for these activities was a poor example of improvisation on the part of the teacher. The groups were especially large so that it was impossible to give attention to individuals. There was much attention paid to correlating art, music and dance, though in a rather superficial way. The atmosphere of the school in general was gay and lively with many examples of art, both by the children and for them. Music was an active part of the school program since all the children participated in the musical hour every day, and there was evidence of musical listening activity in the separate classrooms. There did not seem to be any plan of musical instruction which would lead to individual growth in musical ability or knowledge. The musical activities seemed rather to afford a pleasant busy hour in the day's program. The only free exercise of musical action by the children appeared to be movement

to music.

A third school was an elementary school. The first class visited was for a group of retarded children ranging in age from ten to twelve years. The teacher was not only trained as a musician and exhibited her skill as a pianist and musician, but also was a trained psychologist. In fact she was serving her last term as a music teacher and was to devote herself to teaching psychology at the university in Paris. Her handling of the music lesson for these children was exceptional. She combined the use of simple Orff instruments with experimental and innovative methods of her own. The children were asked to improvise phrases in question and response to one another. There was no imposition of tonal considerations which the children had to follow. They were quite free to invent musical patterns and phrases and to respond to those invented by their fellow pupils. Feeling for rhythmic, dynamic, tonal and tempo differences were acted out by the children in movement and gestures. These exercises in movement and improvisation were interspersed with singing of traditional French folksongs in which tonal color, dynamics and expressive performance were an integral part of the rendition. The class participated unanimously and enthusiastically in all the exercises. Again the contagion of the teacher's enthusiasm was obvious.

This same teacher was observed in the teaching of an ordinary third grade class of nine year old children. Here she combined

improvisation, singing and ear training exercises adapted from Orff and Martinot. The children were again enthusiastic particularly in response to the ear training exercises. These consisted of recordings which require recognition of tonal qualities as related to well known everyday sounds such as bells (both large and small), the mooing of a cow, the neigh of a horse, etc. This is an exercise in discriminating between tonal qualities and pitch levels.

Germany

Two secondary schools were visited for this report. The first one was an example of very good instruction at the secondary level. This was the second year class of eleven year old boys. The subject for the class which meets twice a week for the first seven years of a nine year program was the rhythmic and formal structure of a dance, in this case the Polonaise. The pupils after singing one or two songs were given a familiar folk song to sing. The rhythmic pattern of part of this song was in the typical rhythm of the Polonaise. The measures containing this rhythm were then isolated from the folk song and the children were asked to notate this rhythmic pattern. Having mastered this rhythm the teacher played a short Polonaise which the children then had to analyze formally by phrases. As a final example the Polonaise from Mousorgsky's BORIS GOUDONOV was played on the phonograph. The scene of the opera was described and an introduction

to the composer, the opera and both Polish and Russian musical contributions was made. The opera itself was in the repertoir of the local opera house which made the allusion more significant. The teacher made much use of pupil participation in this lesson in singing, notation, visual analysis, and aural analysis. Attention and participation on the part of the students were excellent. A very dynamic teacher elicited fine response from his pupils.

Another secondary school music lesson was specifically engaged in the learning of a new song. This was a first year class of ten year old boys in a humanistic high school. The procedure was good but very traditional. Attention was paid to vocal production, accuracy of pitch and rhythm and overall musical expression. The text was discussed from a literary point of view and the appropriateness of the musical setting was questioned. The teacher, a very good musician, produces a good result in his class which represents a high intellectual level due to the very selective entrance requirements of this particular school. Pupils are academically highly motivated and participate in academically oriented class routine with great interest. It would be interesting to see what would happen if the class were under the instruction of a teacher who was innovative and engaged the children in active participation of an improvisatory and creative nature. The class objective, the learning of a new song was quickly and readily accomplished.

Hungary

Schools on three levels were visited, nursery, elementary, and secondary. Nursery schools begin with children of three years. Music was a daily routine under the tutelage of a highly trained expert in music education for children. The program had a definite orientation which was designed to extend over the three years of nursery and kindergarten attendance. Nursery schools are a part of the national school system, free to the public, so that there is a widespread attendance, particularly since in a large part of the Hungarian society both father and mother are employed.

The methodology which is exclusively used in Hungary is that derived from the teachings of Kodaly. At the nursery school level much of the work in music is improvisatory both by the teacher and the children. Through improvisation the child learns to distinguish pitch levels, dynamic changes, rhythm patterns, tonal color, etc. Bodily movement is used to interpret musical expressions. Likewise drawing and painting as well as miming, dramatic gesture, and acting are employed to give meaning to music, and vice versa. There is a close relationship to use of music and therapeutic considerations, especially at this level where nervous symptoms are already discernable in the child. There is little or no use of highly complex instruments such as the piano. In fact, scarcely any room in a Hungarian school boasts a piano, mainly because the basic premise of

the Kodaly teaching is that of aural perception derived through singing and listening to what one sings independently of support from any instrument.

At no time was an inactive child observed in these nursery classes conducted by Kodaly trained teachers. If a child showed some lack of attention he or she quickly became the object of special consideration and was brought into the total action by the skillful handling of the teacher.

Introduction to the tonic sol-fa syllables and the use of hand signs which are used throughout the schools was already made in a very abreviated way in the nursery school. Children receiving such teaching as this in the years from three to six (and plans are under way to start even earlier) start the regular elementary school at a decided advantage over other children. As yet such teaching is not universal in Hungary. Teachers trained in these methods are still short in supply.

Observations were made at the Kodaly School in Kecskemet, the birthplace of Kodaly. This school is in a sense the pilot school of the Kodaly "system." In the first four grades of this school the children receive six hours per week of musical instruction. In the second four years they receive four hours per week of classroom instruction in music and have the privilege of receiving two hours of private instruction on an instrument. All children in the school are subject

to this program. Children are selected for entrance into this so-called "musical school" on the basis of a rather simple examination. This consists of determining whether the child is musically interested, likes to and can sing reasonably well, and shows any other inclination toward music. However, Kodaly himself insisted, and the idea is still carried out, that at least some children should be accepted who do not show any real overt musicality. The author was informed that children accepted on this basis loose their non-musical identity after a year or two and cannot be distinguished from those who were accepted on the basis of the cursory examination. Attendance at this school, however, must be limited since the physical facilities can only accommodate a limited number. It should be pointed out that as a result of the success of this school there have been over one hundred such schools organized throughout Hungary. Staffing them with trained teachers is one of the great problems. It is obvious that a program which includes six hours per week of musical instruction must perforce limit offerings in those subjects which have been regarded as the traditional and necessary ones in the child's elementary education. A study has been made over the sixteen years of the school's existence and it has been determined that the students from this school have outscored the students from the ordinary traditional schools in their achievement at the secondary level. This finding would fall into agreement with the studies of Karel Pech, the Czech

psychologist whose experiments are recounted in his book, HÖREN IM OPTISCHE ZEITALTER, published by G. Braun, Karlsruhe, Germany.

It must also be pointed out here that of the graduates of the Kodaly School in Kecskemet only a very small number, as little as two or three each year, actually proceed toward a musical career. This is definitely not a school of music, but merely a musical school.

The classes from one through eight were observed in this school. All classes here, as in other musical schools, are taught by a special music teacher who comes into each classroom once a day for the six day school week. The work is progressively planned so that the work of one class fits into the program of the next class. In this way a very well planned progressive program is worked out with the end result a cumulation of eight years of intensive musical learning.

The books of Kodaly form the backbone of the musical materials along with supplementary work by other composers. The use of the tonic sol-fa syllables, the hand signs and some use of the French rhythmic syllables is common throughout the entire school. Improvisation of a structured and guided variety, sight singing and ear training are also taught throughout the school in all its classes. Singing is almost always unaccompanied except in the case of works which call for piano or instrumental accompaniment. These are usually performed by the special choirs which are made up of voluntary members and not selective in the ordinary sense of the word. Students

in the upper grades who perform on instruments are often asked or allowed to bring their instruments to class and participate in the regular classroom exercises. Recorders are used, beginning in the early classes but are not a substitute for singing. Kodaly's principle that one must sing what one hears or sees in notation or signs is a basic one. Accuracy of aural perception comes from singing correctly without the aid of an instrumental crutch, either in duplication of the voice part or in harmonic accompaniment to it.

The enthusiasm with which the children participate at all class levels is apparent at all times. The daily music lesson is a time of individual and cooperative participation and expression and there is no observable withdrawal of any pupil from this activity. In the four different occasions that the author has observed the classroom activities of this school he has never witnessed a single act of disciplinary nature on the part of the teachers nor the necessity for any such action.

The skill of sight reading, whether from notation or from hand signs, is already extraordinarily established by the fourth grade--at ten years of age. This is not only true of the class as a whole but individual pupils are expected and asked to display their ability to do these things individually and in groups of two and three.

The perception of intervals and their true intonation can only be accomplished, according to the teaching of Kodaly, by singing in parts. An interval is only perceived when both tones are sounded simultaneously

and this means at least two singers. Consequently part singing is begun very early, already in the second and third grades. Such part singing begins with very simple exercises as given in the books of Kodaly. Most of the material used in the course of the eight years is based on Hungarian folk material, whether actual folk songs and dances or the works of Hungarian composers. The art works of the great masters of Western European music are, however, not neglected. The author witnessed the introduction of parts of the MUSICAL OFFERING of J.S. Bach in a seventh grade class. The children first learned to sing the fugue from the hand signs of the instructor, and then heard it by means of a recorded instrumental performance in its original form. The singing of the selection was accompanied by an analysis by the pupils led by a skillful teacher. By the time the fugue was heard in recorded form the children had lived it personally. It became a living piece of music, not just an abstract sound pattern. Works of Marenzio, Palestrina and Handel were also used by one grade or another as part of the musical program. Beyond the works of Bartok and Kodaly, however, there did not seem to be any attempt to introduce the children to twentieth century composers using advanced techniques such as twelve-tone or electronic media.

The author does not believe it is an exaggeration to state that the average student who finishes the Kodaly musical school has at least an aural acuity and sight singing ability equal to that of the average U.S.

college music major at the time of entrance to a college music department. Again it must be kept in mind that these Hungarian children who finish the musical school are not headed for a major in music.

Italy

The program of music education in the public schools of Italy is almost non-existent. There are strong efforts among music educators in the conservatories to institute reforms in the public school system which will grant music a rightful and realistic place in the curriculum. There are regulations concerning the teaching of music in the schools but little is done to implement these regulations. In the northernmost province of Alto Adige, there are some efforts made to provide children the opportunity to study music in community music schools similar to those that are to be found in Austria and Germany. The activities of these schools is almost entirely restricted, however, to private lessons on instruments or voice, and in some ensemble performance. The program is one which is supplementary to the general program of music education in some countries, and does not serve the great mass of children in the public schools. In lieu of a place in the public schools for general music instruction the communities in northern Italy have established at least these after-school or youth music schools. Their programs depend on the generosity of local support by the communities and the ability to staff them with competent teachers. By and large the

teaching is of traditional character and emphasizes the acquisition of skill upon an instrument, either one of the standard ones or a folk instrument.

The author was directed to an individual teacher in one of the small villages of the Brenner valley whose techniques were among the best that he observed anywhere. He was a regular classroom teacher of a fourth grade elementary class of ten year old children. He had been teaching music on an exchange basis with other teachers in the school until the past year when it was ruled by the administration that too much confusion resulted from this arrangement, and as a result he restricted his music teaching to his own class. A normal class hour devoted to music was an excellent example of how music could be taught by the classroom teacher if he or she had the proper musical experience. The music lesson came at any time that it seemed to be proper and fitting. The teacher made use of a few simple Orff instruments, materials which the children selected as sound makers and their own beautifully used voices. The teacher had encouraged and cultivated within the children a love of sweet childlike singing that was a delight to hear. There were exercises in rhythmic patterns which anticipated those used in a song which was ultimately learned by the children. There was an improvisational musical score made up for a tiny dramatic performance in which the children used the various instruments and sound makers at their disposal. All the

techniques of an advanced musical pedagogy were used by this teacher whose training had been in a very provincial teacher training institute. His imagination and inventiveness were not restricted by tradition but only by the capacities of the children. The author was privileged to accompany this teacher to the school. On arrival his entire class of boys and girls swarmed about him and accompanied him to the classroom. Here children drawings, maps, collections of flowers and animals, filled every corner of the room. The children were enthusiastic in their singing and participation in the music lesson which, though it was seemingly unstructured, was an illustration of what had been accomplished over an extended period of time by the guiding hand of a master teacher. In this school, as in many European elementary schools, the teacher had been with this same class since the first grade. The structure of the class lesson was not apparent, but its results were.

Poland

The music education program in the public schools of Poland is a matter of deep concern on the part of music educators. Generally, however, the program is still conceived as one for the training of gifted children who will ultimately become musicians. The program in the general schools is not yet very extensive.

As in other socialist countries Poland provides free nursery

schools for its children. In these schools a great emphasis is put on play and movement which engages musical activity. Nursery schools visited, for the most part, base their musical activities upon a type of Dalcroze technique. Teachers were trained in this method and have adapted it to the use of the nursery school age children. True improvisation and musical experience in all its phases are not effectively included.

There is a program, however, which extends through the entire school system from nursery school through the secondary school. This is the practice of bringing musical programs given by professional musicians of top caliber to the various schools on a regularly planned schedule. Where these programs are anticipated by the classroom or music teacher in the individual school, they can be of great interest and educational value. The author observed three such programs; one in a nursery school and two in secondary schools. The nursery school children were prepared for the program which was given by a professional singer. They were attentive and obviously interested. The program was geared to their level, but of fine quality both in its selection of music and its rendition. Certainly the children received a musical experience of value. In the case of one of the secondary school programs the pupils were obviously not prepared. Attention was poor and discipline almost entirely lacking although the performer was a first chair member of the Warsaw Philharmonic orchestra and an

excellent soloist. The musical numbers were selected to catch the attention of the children rather than to illustrate any real musical values, and the response of the pupils was that which one would expect when one plays down to an audience. Poor preparation and an attempt to talk the audience into an appreciative mood by the commentator, plus poor selection of music resulted in a total loss and perhaps in damage to the musical sensitivity of the children.

The second program of this kind at another secondary school was a very successful one. In this instance a group of symphony musicians performed on renaissance and baroque instruments, music of those periods. This was a parochial school for girls where the entire student body was present. The children had been instructed in the history of the period and were prepared for the music which was played. The use of the old instruments, the tone color and manner of performance heightened their knowledge by actual exposure to the music of the time. The audience was very enthusiastic, the music played was representative of the whole gamut of music of the time; dances, motets, parts of masses, etc. The performers were kept for a prolonged period after the program to demonstrate further and explain the instruments used.

Poland's music schools afford the opportunity to the children to study all aspects of music. These are schools primarily set up to give the early musical training to prospective musicians. The students

are admitted at an early age depending on their instrument. Pianists and violinists are already admitted at six years of age. Wind instrument performers and singers must wait for a longer period. These schools are provided free to those who think they might become practicing musicians, since there is no possibility of securing performance instruction in the general schools to which all children must go until they are fourteen years of age. These music schools are supplementary to the regular schools, and children must attend them on released time or after school. In these schools private instruction on all instruments and voice is given free, and participation in orchestra, chamber music groups, and chorus are required of all students. While the instructional program is generally traditional in the learning of technical skills on the various instruments there is a definite tendency in the school visited to make use of the very latest of musical composition as represented by the advanced school of composition in Poland. Students in the school are exposed from the very beginning to advanced techniques of composition and notation. An example of this was a work for chorus and orchestra in which the orchestra used students who were mere beginners as well as the most advanced ones. The composer, a member of the staff of the school had scored parts for the beginning string players which required them to play open strings only in free rhythmic patterns. Many of the parts for the orchestra and chorus were improvisatory in nature, and some

were even aleatoric.

The music schools provide for a large number of interested children, but the great mass of children are not yet provided the general kind of musical education that is envisioned for the role of the general public school.

Portugal

Music in the general public state schools is almost non-existent. The concerned parents who wish their children to have the best education participate in the formation and support of private schools which, however, are not free and cater only to the economically privileged in Portugal. In these schools programs of music are usually well established. The teachers in these schools are almost invariably those who have studied abroad in musical institutions or at least in summer or workshop courses for music education, or have studied in special courses in institutes in Portugal under teachers who have received training abroad. Two methodologies are in vogue in Lisbon; Orff and Willems. The books and methods of Carl Orff have been adapted to the Portuguese language and to the system which prevails in Romance countries, the use of the fixed syllable nomenclature. It is impossible to transfer the tonic sol-fa syllable system into the Romance countries without utter confusion since the syllable names are fixed to the traditional system of notation which lacks the

alphabetic names. As a consequence the methodology used must either be that of another Romance country or it must disregard the tonic sol-fa as such. A rather naive circumvention of the tonic sol-fa is accomplished by using the fixed names and merely singing the songs at a different pitch without recognizing the use of sharps or flats or the new pitch center as a new key. In other words C, which bears the fixed name of Ut, is sung at any one of a number of varied pitches, high or low as the melody demands, and the remaining fixed syllable names are used as if there were no new key center.

In Lisbon the Gulbenkian foundation provides free instruction in classes for children in the Orff system of music education. Children attend these classes, for which they are excused from school time, at the Gulbenkian center where facilities, instruments, and teachers are provided for use under very sumptuous surroundings. These teachers have all been instructed in the methods of Carl Orff, most of them at the International Orff Institute in Salsburg, and they are very competent in their instruction. This instruction somewhat parallels the music schools in other countries except that the children attending are not potentially musicians and are being given a general musical background rather than technical instruction on an instrument.

A visit to a private school kindergarten and an orchestral class revealed excellent instruction in these instances. The kindergarten was under the direction of a young woman trained in the Willems

methodology. An emphasis on movement, improvisation and dramatic action was used. There was instruction in beginning ear training in the exercise designed to stimulate discrimination of pitch differences. Expressive movements to music were called for in relation to pitch, rhythm, and tonal color. Children were also asked to select instruments with tonal color with which to express their tonal reactions to verbal stimulation. The orchestra rehearsal was conducted by a very competent professional musician and in part by a young student who was also the composer of the work being rehearsed. In this private school instruction on instruments was also provided for interested pupils. The orchestral performance was a very capable one for the children who averaged about fourteen to fifteen years of age.

Russia

The author has only been able to observe the program of music education in Russia as it is conducted in the music schools which are planned for the education of the prospective professional musician and are highly organized throughout the Soviet Republics. The program of general music in the public schools remains an unobserved feature of the educational system if it exists at all.

The program of the music schools is one of rigorous training in all the skills of musical performance and composition. The entrance to these schools is extremely highly selective. Only the very top

applicants with highly developed musical ability at a very early age are admitted and they are then given a thorough musical training while at the same time they finish their basic (compulsory) general education at the same institution. After the completion of these music schools only a fractional percent of those graduating are accepted for the highest musical training at the conservatories. The conservatories are indeed the master classes for the highest musically gifted who will then become the concert artists, composers, and conductors in the musical life of the nation. The education of these musicians is not so notable for innovations or new techniques as it is for complete thoroughness in the acquisitions of technical skills and knowledge of musical tradition which leads to a high level of musical artistry among those who are admitted and finish the conservatory program.

From the demonstrations of children, youth and adult groups at the IX Conference of the International Society for Music Education in Moscow in 1970 it was obvious that many opportunities, however, exist within the framework of the programs sponsored by houses of culture, youth organizations, and adult programs for persons interested in music to participate in groups of various kinds, choral and instrumental ensembles, and study programs. These groups devote themselves to various kinds of musical activities, often depending on the locality from which they come. Some groups are interested in performing folk music, some are made up of folk instrumentalists using instruments

native to their own locality, others are formed to study music in order to become more knowledgeable listeners, still other rehearse in small and large ensembles in order to enjoy the performance of the great art works of music.

These groups range in age from very young children to adult participants. Some groups are of mixed ages.

Ethnic groups are encouraged everywhere in order to preserve the native folk tradition in music and musical performance. The high level of performance often betrays the folk character of the music through the desire to make the groups successful as concert organizations. However, thousands of these groups are active which never strive for such high level of competence or a career as concert performers.

The close connection between many of these organizations, especially ensembles of children, and the political organization is apparent throughout the Soviet Union and among the satellite socialist republics of eastern Europe. The training programs of these performing groups are particularly rigorous. Traditional methods of rehearsal are the vogue. Among the top choral groups there is much attention paid to ear training and vocal production and the membership is highly selective. In the best instrumental groups skill in performance techniques is stressed. Study groups are usually more social in organization and follow programs which lead to some knowledge of the

history of music and the main instrumental and vocal forms of the traditional art music of the western world, as well as of the Slavic east.

CONCLUSIONS

The study was of value to the author in the amassing of data through conferences with music educators in various countries and in the recording on video-tape of a permanent record of actual performances and classroom exercises in music education so that courses, lectures, demonstrations and workshops given in comparative music education can be more meaningful and wider in scope. Further, the study has made it possible to inform music educators in America of the work being done by peoples in other lands which often concerns itself with problems which confront them. It should enable music educators in America as well as in other countries to see other approaches to problems which are often universal in their implications.

The video-tape constitute a documentary record of the practices observed in the various classrooms and demonstrations. Unfortunately the equipment used was among the first portable models and not as fine in fidelity as equipment now available. Non-compatibility of electric equipment due to differences of power systems and particularly of video recording systems precludes the use of these tapes for any other than American consumption. The use of these recordings at international conferences outside the United States can only be done at very high cost or on equipment brought from America.

The author recognizes the present study was in the form of a pilot study in which a non-technical operator attempted to gather visual

and auditory evidence of music teaching methods. The results were rewarding enough to be able to say that it is eminently possible for someone not trained technically in video recording to make a documentary record of such practices with highly successful results.

What was not accomplished in this study was proving the success or failure of the music teaching observed. Only a more detailed and objective examination of the school children observed could lead to data which might give some immediate evidence of the success of various techniques employed under varied circumstances. The ultimate success of the music teaching observed will very likely remain unknown in any other form than a very subjective one.

RECOMMENDATIONS

There are several recommendations which this study has suggested:

1. Further studies in comparative music education should be made within a wider area of operation. This study only uncovered a few of the more interesting techniques and methods being used in various parts of the world.

2. Further data collection on video-tape should be done by researchers in comparative music education, but with more time allowed to each individual situation so that more meaningful and better recorded data would be collected. The author realizes that insufficient time often precluded the recording of valuable material which was only available at a certain time. The material recorded should be fresh and spontaneous which means that like the photographer the person recording must await the most propitious moment. This cannot be prearranged. It must be awaited, and this sometimes takes a day or two longer than plans for this study allowed in keeping with a tight time and money schedule.

3. The continually widening operations of the International Society for Music Education should enable research to expand its investigations with greater possibilities of success.

4. Investigations should be made in South America , Australia, Africa, the Near and Far East.

5. The author has gathered a rather extensive library of text books, music, recordings, and literature used in the teaching of music in the general schools, but there is a need for further expansion of a library of such material where comparisons can be made by researchers already knowledgeable in the field of comparative music education. Such a source of material would be of inestimable value to music educators editing new text books and music series which would contain authentic material from various national and ethnic groups as well as indications of the practices for performance of such material and its meaning to the people among whom it originated.

APPENDIX A

Half inch video tapes totaling approximately twenty-four hours were made and are on deposit with the author of this report. They are compatible with all Sony systems of reproduction.

Video tapes containing data were made exclusively in classroom situations in England, France, Hungary, Italy, Poland, and Portugal.

In Germany video tapes were made in classroom situations and in demonstrations at the Conference of the German School Music Society in Saarbrücken, Germany, April 1970.

Video tapes containing data concerning Austrian music education were made at the Conference of the German School Music Society in Saarbrücken, Germany, April 1970.

Video tapes with data about Russian practices were made at the IX Conference of the International Society for Music Education in Moscow, Russia, July 1970.

It was impossible to secure video tapes on Argentine music education, but audio tapes were made of demonstrations conducted at the International Seminar on Music Education of the International Society for Music Education sponsored by the Argentina Society for Music Education in Buenos Aires and La Plata, July 1971.